

# *Master String Series*

*Herrn J. Rensburg  
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## **ADAGIO ON CELTIC MELODIES**

**FOR VIOLONCELLO AND PIANO**

**by**

**MAX BRUCH**

**(1838-1920)**

**Op. 56**

**MASTERS MUSIC PUBLICATIONS, INC.**

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# ADAGIO

nach Keltischen Melodien.

Max Bruch, Op. 56.

Adagio ma non troppo lento.

Solo - Violoncell.

Pianoforte.

**Tutti**

*f*

*pesante*

*sempre f*

**Solo**

*p*

**A Tutti**

*pesante*

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First system of a musical score. The top staff has a treble clef and a key signature of one sharp (F#). The bottom staff has a bass clef and the same key signature. The music features a melodic line in the upper register with a trill (tr) and a solo section (sola). The piano accompaniment is marked *legato* and includes a trill (tr) in the right hand. The system ends with a double bar line.

Second system of the musical score. It continues the melodic and piano parts from the first system. The piano part features a trill (tr) in the right hand. The system ends with a double bar line.

Third system of the musical score, marked **B Tutti**. The top staff has a treble clef and a key signature of one sharp (F#). The bottom staff has a bass clef and the same key signature. The music features a melodic line in the upper register with a trill (tr) and a solo section (sola). The piano accompaniment is marked *pesante* and includes a trill (tr) in the right hand. The system ends with a double bar line.

Fourth system of the musical score. It continues the melodic and piano parts from the third system. The piano part features a trill (tr) in the right hand. The system ends with a double bar line.

Fifth system of the musical score. It continues the melodic and piano parts from the fourth system. The piano part features a trill (tr) in the right hand. The system ends with a double bar line.

**C** Solo  
*a tempo*

*p dolce* *cresc.*

*dolce* *rit.* *a tempo* *cresc.*  
*f* *p* *pp*

**D** Tutti

*morendo* *pp* *cresc.* *cresc.*

Solo

*f* *mf*



First system of musical notation. It consists of a vocal line (soprano) and a piano accompaniment (treble and bass staves). The key signature has three sharps (F#, C#, G#). The vocal line begins with a forte (*f*) dynamic and features a melodic line with some grace notes. The piano accompaniment starts with a mezzo-forte (*mf*) dynamic and includes various articulations like accents and slurs. Dynamics range from *f* to *pp*.

Second system of musical notation. The vocal line continues with a *poco rit.* (poco ritardando) marking, followed by a tempo change to *E a tempo*. The piano accompaniment includes a *p* (piano) dynamic and a *pp poco rit.* section. A horn part (Horn.) enters with a *cresc.* (crescendo) marking. The system concludes with a *cresc.* marking in the piano part.

Third system of musical notation. The vocal line features a *cresc.* (crescendo) marking. The piano accompaniment includes a *pp* (pianissimo) dynamic. A clarinet part (Clar.) enters with a *pp* dynamic. The system ends with a *pp* dynamic in the piano part and a double bar line with a repeat sign.

Fourth system of musical notation. The vocal line begins with an *ad libitum* (ad libitum) marking, followed by a *rit.* (ritardando) marking. The piano accompaniment includes a *pp* dynamic and a *p* dynamic with a *rit.* marking. The system concludes with a *pp* dynamic in the piano part.

First system (measures 1-4):  
Violoncello (Cello): *a tempo*, *f*  
Piano (Right Hand): *a tempo*, *pp*  
Piano (Left Hand): *sempre pp*

Second system (measures 5-8):  
Violoncello (Cello): *ff*, *pesante*

Third system (measures 9-12):  
Violoncello (Cello): *pp*, *molto cresc.*

Fourth system (measures 13-16):  
Violoncello (Cello): *G*, *f*  
Piano (Right Hand): *p*, *sempre p*

The score is written for piano and strings. The piano part consists of a right hand and a left hand. The string part includes Violoncello (Cello) and Violini (Violins). The key signature is one sharp (F#). The tempo is marked *a tempo*. Dynamics include *f* (forte), *pp* (pianissimo), *ff* (fortissimo), *pesante* (heavy), *molto cresc.* (much crescendo), and *sempre p* (always piano). The first system includes a measure rest for the Violini. The second system includes a measure rest for the Violini. The third system includes a measure rest for the Violini. The fourth system includes a measure rest for the Violini.

sempre *f*  
sempre *cresc.*

This system contains the first four measures of the piece. The piano part features a complex, flowing melody with many beamed sixteenth and thirty-second notes. The string part provides a harmonic foundation with sustained chords and moving lines. The dynamic markings 'sempre *f*' and 'sempre *cresc.*' indicate a continuous increase in volume.

**H** Tutti  
Hörner

This system covers measures 5 through 8. The woodwinds, specifically the horns ('Hörner'), enter with a rhythmic pattern of eighth notes. The piano continues its intricate melodic development. The 'Tutti' marking suggests a change in the overall texture or intensity of the music.

*ff* pesante

This system contains measures 9 to 12. The piano part becomes more rhythmically active with prominent eighth-note patterns. The string part features thick, sustained chords. The markings '*ff*' (fortissimo) and 'pesante' (heavy) emphasize the increased weight and volume of the music.

*rit.*

This system covers the final four measures (13-16) of the page. The tempo is marked as 'rit.' (ritardando), indicating a gradual slowing down. The piano part concludes with a series of descending notes, while the strings hold sustained chords. The system ends with a double bar line.

**I Solo**  
*a tempo*  
*pp*  
*a tempo*  
*cresc.*

*f*  
*p*  
*rit.*  
*a tempo*  
*cresc.*  
*a tempo*  
*rit.*  
*pp*

**K Tutti**  
*pp*  
*cresc.*  
*p*

*Solo*  
*f*  
*mf*



First system of musical notation. The top staff is a single melodic line. The bottom two staves are a piano accompaniment. Dynamics include *dolce* in the top staff, *f* in the piano left hand, and *p* and *pp* in the piano right hand.

Second system of musical notation. The top staff continues the melody. The bottom two staves continue the piano accompaniment. Dynamics include *f*, *cresc.*, *p*, *pp*, *poco rit.*, *a tempo*, and *espress.*.

Third system of musical notation. The top staff continues the melody. The bottom two staves continue the piano accompaniment. Dynamics include *pp*, *p*, and *pp*. A first ending bracket labeled "1." is present in the piano right hand.

Fourth system of musical notation. The top staff continues the melody. The bottom two staves continue the piano accompaniment. Dynamics include *rit.*, *pp*, *rit.*, and *ppp*. The system concludes with a double bar line.

# ADAGIO

nach Keltischen Melodien.

Solo - Violoncell.

Max Bruch, Op. 56.

Adagio ma non troppo lento.

*Tutti* *Viol.*

*Solo*

*pesante* *f*

*A* *Tutti* *Viol.*

*Solo*

*B* *Tutti* *Viol. II.*

*Viol. I.*

*rit.* *C* *a tempo* *Solo*

*p* *cresc.*

*Celli*

*a tempo* *rit.* *dolce* *p* *cresc.* *pp*

*D* *Tutti* *Viol.* *cresc.* *Solo* *Tutti* *Solo*

*f* *V*

*E* *a tempo* *Viol.* *cresc.* *1 2*

*poco rit.* *Horn*

# Solo - Violoncell.

3

*sul D* *ad libitum* - - - *sul C*

*F a tempo* *pesante* *ffz* *Tutti* *Viol. II.* *Bass* *cresc.*

*Solo* *G* *f* *sempre f* *Tutti* *Viol. II.* *Bratsche*

*Viol. I.* *rit.* *Horn*

*a tempo* *Solo* *I* *pp* *sul D* *cresc.* *sul A* *f* *p* *rit.*

*sul D* *a tempo* *cresc.* *pp* *Tutti* *Viol.* *cresc.*

*Solo* *f* *dolce* *p* *f*

*poco rit.* *L a tempo* *Solo* *p*

*p rit.*



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